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## The College News, 1951-12-05, Vol. 38, No. 10

Students of Bryn Mawr College

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# The College News

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ARDMORE and BRYN MAWR, PA., WEDNESDAY, DECEMBER 5, 1951

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PRICE 20 CENTS

## Sabine Treats Two Theories Of Democracy

### French & English Ideas Show Similarity Yet Differ

To consider the historical and philosophical questions about the context in which "The Two Democratic Traditions" arose, was the purpose of Dr. George H. Sabine, Professor Emeritus of Philosophy at Cornell University in his lecture in Goodhart on Monday, Dec. 3. Of these two democratic traditions one is more characteristically Anglo-Saxon, the second more characteristically French. To understand the end results of the analysis of these traditions, one must understand that the theory of democracy has linked together the two ideals of liberty and equality. Although they sometimes create dilemmas, in that neither can be abandoned, and that they have not always united easily, they have never been excluded in the practical purposes of democracy. It is out of periods of unrest and violent change that ideals such as liberty and equality spring. Our ideals sprang out of two such periods; the Puritan revolution of the mid-seventeenth century and the French Revolution a century later. As is customary each of the revolutions had its philosopher, Locke in England and Rousseau in France. Historians say that the two generalizations are pertinent to both revolutions; they are the rise to power of the middle class and the disappearance of "feudalism." In England, the Puritans actually were seeking to restore a primitive English constitution such as the Magna Carta, believing that they were struggling toward the restoration of their "birthright." The Puritan Revolution was actually a contest of religious sects, each determined to find freedom for its own beliefs and associations. The result was a political compromise because the radicals, even Cromwell, could not regard the whole as a political question. The final decisions in 1688 were void of any of the pre-supposed changes in parliamentary representation and left the crown legally powerless. The two results were religious toleration—the end of religious conflicts—and the freedom of minorities. It led to realization of the principle which no free government can ignore; that a free government can ignore—that a free John Locke, a generation after wards, summed up the three principles derived from this democratic development. The first is that religion is completely free of political society and not a charge of the state. Secondly, the people are reasonable adults and morally govern themselves; the government can be replaced while the society never dissolves. Lastly, Locke agreed with the Aristotelian philosophy that society will contain a mass of voluntary associations and

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## Bryn Mawr and Haverford Production of "Othello" Evaluated For Blocking, Techniques, Interpretation, Acting, Pacing: Lack of Understanding Blurs Impact

by Jane Augustine, '52

For the reader to understand the basis of this review, it is necessary to explain the qualifying circumstances. The reviewer saw Othello both Thursday and Saturday nights, thinking that a fairer judgment could be made from two performances than from one. The reviewer has also studied the play in some detail, and to see performed a play which one knows is a different aesthetic experience from seeing for the first time a play one has never read. Othello, however, it seems safe to say, must have been read with the deepest of pleasure by ninety-nine out of every one hundred members of the audience. The director, who knew this, presumably attempted to equal that pleasure with a production bringing to life all that Shakespeare wrote into Othello which the reader can only imagine.

Let us use as a starting-point, then, what this reviewer considers the reason for producing a play: to bring out all the meaning that the author wrote into it. The interpretation itself does not matter, as long as the author's meaning is not seriously tampered with. One hopes even to find more meaning in a production than in a reading since plays were written not to be read, but to be witnessed.

The question now becomes: did this production of Othello give the audience all that Shakespeare wanted them to be given? If not,

### Mummers Produce Christmas Pageant

The Graduate Students are planning a new Christmas entertainment this year. They hope to renew the tradition of itinerant Yuletide Mummers, going about the campus, giving the Oxfordshire Saint George Play in each hall, on the night of December 11. The play is short and traditional English, with music, singing, and Morris dances. It was last given here on Merion Green in 1936 as part of the Big May Day Pageant. The cast includes a dragon, a giant, divers famous kings and queens in a plot of battles, songs, convulsions and convolutions. Come see Saint George kill the dragon in your front hall. See fierce kings battle over medieval beauty. See passions let loose to the primitive rhythm of flute and drum. Come speculate on the virtues and vices of socialized medicine. Details about the times when the play will reach the different halls will be posted later. Directors: Lolah Mary Egan, Claireve Grandjovan. Cast: Saint George, Mary Tower; dragon, Camilla Hoy; King Alfred, Catherine Cline; King Alfred's queen, Elsa Ebeling; King William, Helen Dow; Old King Cole, Lai Cheng Lam; Giant Blunderbore, Fania Goldberg-Rudowski; Old Dr. Ball, Marie Spence; Little Jack, Rita Mousseau; Father Christmas, Amina Baroudi Steen. Morris dance instructed by Miss Grant.

why not?

In order to analyze it clearly, it seems a good idea to break the production up into five arbitrary

### College Explains Budget Problems At Open Meeting

At an open meeting on costs and fees in the Common Room Wednesday night, November 29, President McBride, Mr. Buckley, the comptroller, and Miss Howe, Director of Halls, discussed the college budget with a group of students. An account of the past fiscal year, from July 30, 1950 to June 31, 1951 was given, as well as the list of income and expenditures for that year, and an estimate for the following year. Each item on the budget was analyzed and explained. Suggestions were welcomed for ways to increase the income and to cut down expenditures in order not to be forced to increase either the student's tuition or residence fee.

During the past fiscal year, the total income was roughly \$1,465,000 while the total expenditures came to approximately \$1,472,000, leaving about a \$700 deficit. The chief sources of income were tuition fees, residence fees, income from the endowment fund (at 5.7%), the Reserve Fund which helps pay for permanent improvements, and miscellaneous sources. The chief expenditures were made for academic salaries, salaries for

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### CALENDAR

Wednesday, December 5  
10:30-11:30 a.m. Bryan Green—Music Room.  
Thursday, December 6  
8:30 p.m. Orchestra—Common Room.  
8:30 p.m. Athletic Association Council.  
Friday, December 7  
4:00 p.m. Art Discussion Group—Common Room.  
8:30-11:30 p.m. Square Dance Gymnasium, \$5.00.  
Saturday, December 8  
Chorus goes to Washington.  
8:30-12 p.m. Freshman Dance with Princeton—Gymnasium.  
Sunday, December 9  
7:15 p.m. Christmas Service—Goodhart Auditorium.  
Monday, December 10  
7:15 p.m. Current Events—Common Room.  
8:00 p.m. Sigma Xi: Dr. Hoyt of the physics department will speak in Park.  
8:15 p.m. Russian Club meeting.  
Tuesday, December 11  
5:00 p.m. Nurses aid exam—Taylor.  
Grad Center Mummers Play goes to all the Halls in the evening.  
Wednesday, December 12  
4:15 p.m. Summer Camp Christmas Party—Common Room.  
Maid and Porters Caroling in the evening.

components: 1) acting, 2) blocking, 3) pacing, 4) technique, i. e. lighting, staging, costumes, and sound effects, and 5) interpretation. The components will be discussed in that order. The first component, the acting, must be considered in two sections, one consisting of the principal roles, the other the "extras"—messengers, soldiers, musicians, clowns, and gentlemen. The casting was excellent for the roles of Othello, Iago, Desdemona, Emilia, Roderigo, Cassio, and Bianca.

Frank Flannery as Othello brought several magnificent qualities to a part for which magnificence is necessary. His stature and thick-jowled face, a beautiful voice, and an essential intensity of demeanor, added to considerable acting talent to make Othello very much as Shakespeare intended him. He was very often the man of great passion yet great self control, therefore all the more terrifying in the breakdown of his restraint. He was at his best in the famous individual speeches, the one describing his courtship of Desdemona, the one climaxed by "Blood! Blood!", and the last speech beginning "Soft you! a word or two before you go".

As Iago, Al Stern, narrow-eyed and venomous, was also at his best in individual speeches. In Act I, to Roderigo: "Put money in thy purse" followed by "Thus do I ever make my fool my purse"; at the end of Act II, after Cassio's wounding and Iago's plan is clear

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### Hoyt Will Lecture On Nerve Impulses

Dr. Rosalie C. Hoyt, assistant professor of Physics, will present the Sigma Xi lecture in Park Hall on December 10. Dr. Hoyt, who received her B.A. at Barnard and her Ph.D. at Bryn Mawr, will speak about the physical description of the transmission of nerve impulses. In addition to the lecture itself, there will be demonstrations.

Dr. Walter C. Michels, professor of the Physics department, in telling of Dr. Hoyt's lecture, explained: "There is very good evidence that the way in which signals are transmitted over the nervous system is by a physical-chemical process. During the time impulses are traveling, there are electrical disturbances taking place in the nerve. A similar sort of thing seems to happen in many simple organisms where the organism as a whole is acting in a manner similar to the nerve fiber."

Miss Hoyt has been studying very simple organisms and will discuss the results in relation to the general process of transmission of signals.

The Class of 1955 takes great pleasure in announcing the election of Marcia Storch as Freshman Show Director, and of Joan Hong Gung as Stage Manager.

## Bryan Green's First Lecture Fills Goodhart

### Honesty of Conviction Is Vital Factor, He Avers

Goodhart auditorium was filled to capacity on Sunday afternoon, December 2nd, as Bryn Mawr turned out full force to hear Canon Bryan Green, rector of St. Martin's Church, Birmingham, England. Canon Green, in Philadelphia holding a ten night mission starting Sunday night, lectured here on "Religion and the Modern Mind".

Green addressed his lecture primarily to the students of Bryn Mawr. He said that the emphasis of his sermon would be placed on religion rather than the modern mind, because he assumed that the students had modern minds undoubtedly, but there might be some question about the religion. To the modern mind, the trivialities of religion are unimportant—for example the question of apostolic succession. The important question to be answered is whether or not the Christian faith can "outlive, outthink and outlove the pagan world."

#### Insight Into Reality

Religion is vital because it is one's "insight into reality". One lives by his faith, shaping his life by his conception of the ultimate reality. Therefore one must be strong in his conviction; there is no excuse for indecision, or as Bryan Green expressed it, "woolly-mindedness". He said that although he is in complete disagreement with the Communist doctrine, yet he cannot help but respect Communists in that they direct their lives by the tenets of that doctrine. An active Communist is in a way more to be admired than an inconsistent Christian who makes no move to live by the faith which he professes.

Faith has no scientific proof; there is no theorem which can be written on a blackboard to justify one's beliefs. One can only form his own hypothesis from the assembled data of his experience, and his concept might well be in no way acceptable to someone else. Therefore it is necessary to be always tolerant of the opinions of others. Canon Green later explained that by this use of the word "tolerant" he did not mean to imply the connotation of condescension so often associated with the word, but rather the willingness to accept the ideas of another as being perhaps just as valuable as one's own.

However, tolerance of conflicting opinions need in no way weaken one's own conviction. Too many students today bask in a mistaken concept of tolerance, believing nothing in their effort to accept all. One must respect the beliefs of others, but he must not forsake his own. According to Canon Green, this state of "misbelief" is worse than a definite non-belief.

Having announced his theme

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## The Big Weekend

College weekends are one of the most enjoyable aspects of undergraduate life. They are anticipated with a great deal of excitement and are looked back upon with pleasure; they rank among the most memorable events of one's college career. Although the last college weekend was a great success, the enjoyment of some people was marred by a few trifles. The News takes this opportunity to list these complaints with the hope that they will influence plans for future affairs on campus.

Taking the weekend in the order of events, many students wondered why there were not enough programs at Othello. Also in connection with the play, it would seem advisable for the cast to prepare to take curtain calls. It was somewhat disconcerting to see the principals almost afraid to take their bows called for by the audience and most assuredly deserved.

Once at the dance, many were sorry to see that there was so little time for actual dancing. It was felt that the entertainment, although delightful, could have been somewhat curtailed, in order not to cut into the already abbreviated time left in the evening. Also the music might have been a little more appropriate to formal dress. Charlestons and polkas are fun, but rhumbas, sambas and slow rhythmic numbers could have been more abundant, since these are what people want most at a formal dance.

Looking at the weekend as a whole, the News feels that when a serious production of the length of Othello is given, it might be wiser to give the play on a separate evening, either Friday or Saturday night. As it happened, many people missed the play or half of it in order to get ready for the dance. The problem of going to Othello left many with the choice of having their gowns irreparably crushed by three hours of sitting down, or not dressing formally until afterwards and then finding that there was not enough time to change. In a situation like this, it seems obvious that an Undergrad Dance and a drama production are each too important in their own right to be put on a double bill. Each encroaches on the time needed by the other and both suffer as a consequence. Holding the dance on Friday night and the play on Saturday night or vice versa as is done successfully at other colleges would spread out the events to the entire weekend and allow each to be enjoyed most fully. Those who worked for and participated in the weekend are to be congratulated for producing an exceptional event, most enjoyable in spite of the minor flaws that have been mentioned.

In Ivy & Mistletoe  
Xmas Invades Gym

The festive fancy of the decorators and innovators of the "Holly and Ivy" Undergrad dance held in the gym Saturday last, was a delight to eye, ear, and feet. Christmas stockings, made of lovely kelly green paper-mache, were comfortably buigy, stuffed with red balloons, and the tremendous rosy bow in the center of the ceiling was a perfect anchor for crisp white and green streamers. The mistletoe spray suspended from said bow was a sparkly symbol of — well, the Yuletide, one might say. Lacy snowflakes and sturdy little pine trees added to the jolly atmosphere, and candle-lit tables provided rest for the weary who refreshed themselves with punch, cookies, and smiles for the photographer, then rushed off again into the musical fray.

Bob Shebley and his mates did very well indeed, gliding with ease from devastating Dixie to swish swing—music of some note. The Octangle, was first, last and always, the Octangle — enough said, and the Columbia Bards offered everything from "Joshua Fit the Battle of Jerico" to "Oh, You Beautiful Doll" with polish and charm. The "Holly and the Ivy" was as shimmering and as gay as any iridescent swirling Christmas bauble—and just as much fun.

Wyndham Recital  
Features Strings

For its second recital, December fifth, in the Gertrude Ely Room of Wyndham, the Bryn Mawr Music Club presented Shao Ling Tung, violinist, Shao Yuan Tung, violoncellist, and Harriet Shirvan, pianist. The program was divided so that each played several selections, after which they collaborated on a trio.

Mr. Shao Yuan Tung played "Prayer" by Bruch and "Allegro Appassionata" by Saint-Saens. The tone of the cello is particularly well suited to the sonority of the "Prayer". Although it began deceptively quietly, it developed very moving and non-religious melodies. The "Allegro Appassionata" seemed much more demanding technically than the first piece. However, as a result of the dexterous handling of the difficult jumps, the piece was a delightful one.

Miss Shirvan then played two Rachmaninoff compositions, "Elegie in E flat minor" and "Moment Musical in E minor". The elegie was short, light and charming, well suited to the pianist's precise, but non-metallic, technique. Her style was even more brought out in the "Moment Musical", which demanded a great deal of well-controlled power on the keyboard. Softening the effect were phrases reminiscent of Russian folk music.

The Saint-Saens "Rondo Capriccioso" played by Shao Ling Tung was a lovely piece and very well played. Fortunately it lacked the elements which require nothing more than great technical skill and turn a composition into a show-piece.

The highlight of the performance was the "Trio in D minor" by Mendelssohn. This is trio music at its most enjoyable. The simple combinations of the pattern of three notes may account for the beauty of the work. Another reason may be the careful planning of the piece so that no one instrument seems more important than any other.

The size of these groups, not more than forty or fifty at the most, gives these Music Club recitals a very congenial atmosphere, enabling the performers to explain anything they wish directly to the audience.

Green Urges Strength,  
Objects To Indecision

Continued from Page 1

and cleared up these points necessary for the consideration of the topic. Canon Green went on to what he said was the body of his lecture, a discussion of the four insights into reality commonly held by the modern mind.

The first was the atheistic philosophy, a positive rather than negative belief which holds that reality is an impersonal force. For example, Bertrand Russell has stated that life is an "uncontrolled accumulation of atoms." This excludes any idea of free will and denies the existence of moral standard, if people are simply aggregations of matter. The doctrine refuses to recognize the essential factor of human relationships, and its followers must borrow from Christian ethics. Also, it admits no possibility of any ultimate good.

The next step is that of agnosticism, which Canon Green defined as "one big question mark." He contradicted the statement that scientists are turning now toward Christianity. While a few of them have been able to accept Christianity, the majority of scientists are "honest, wistful agnostics" who would like to be able to reconcile themselves to a belief in God, but who are unable to do so in the light of their scientific knowledge. Many a man who calls himself an agnostic is merely refusing to admit his ignorance of theistic beliefs, especially Christianity. An honest agnostic is one who has gone deeper than mere "exposure to Christianity", who has explored and become familiar with Christian doctrine, but who is really unable to accept it as the faith by which he can live.

Thirdly, there is the theistic hypothesis which teaches of a personal reality. The zest of life, said Canon Green, lies in persons, not abstractions. Most of the abstractions which are commonly discussed can be traced to some very "foreign policy" which fills the newspapers. Most of the oft-repeated complaints of American foreign policy are in reality aimed at "those blokes in the state department", as Canon Green phrased it.

And one does not love in the abstract. Is God then "less than the stuff of personal relationship?" Theistic doctrine recognizes a supra-personality controlling the universe, and if God is personal, then of all one's relationships, the most important is with God. Bryan Green here quoted the refrain of the revivalist who thunders "Get right with God or you will go to Hell!" But he had a slightly different version. "Get right with God", he said, "Or you are in Hell!"

The fourth alternative is Christianity. Canon Green did not go on to develop this, as it is the theme of the mission he is holding in Philadelphia's Convention Hall every night this week. Each lecture will start at 7:30 p.m.

He closed by admonishing each member of the audience to be honest with himself about his own beliefs. Intellectual honesty is a vital factor in religion, and absolutely necessary if one is to find the "insight into reality" on which he can base his life.

Come to the Square Dance, everybody! Food, fun, and frolic—for a mere 50¢! Leap Year is nearly here; grab your man and come! Friday night, December 7 in the gym.

sphere, enabling the performers to explain anything they wish directly to the audience.

Green Propounds  
Impact of Christ  
On the Individual

Canon Bryan Green opened his lecture, "Six Reasons Why I Believe Jesus Christ Is God", Monday night, December 3, by reviewing his lecture of Sunday afternoon. He embarked from the point made on Sunday that the hypothesis of theism is that "behind the universe is a personal being". A person must take as his hypothesis to live by the best notion of the nature of reality he has until he finds a "more sure word of God". To the Christian the "more sure word of God" is Jesus Christ: Christ was an eternal self-disclosure of God in so far as God can reveal himself. Many non-Christians think that this idea is "too good to be true", but if it is such a good idea, it "may have occurred to God".

That Christ lived has been proven by the general accuracy of the New Testament. The impact which Christ made on people, by His personality, may be divided into six categories, which are six reasons for a belief in Christianity.

The first impact is that Christ placed Himself above any former authorities, such as Moses. He rejected all the past moral codes and asked His listeners to abide only by the laws He made. The next impact was that Christ had no sense of sin. Mohammed confessed his sins before God, but Christ did not, since He had not sinned. Thirdly, Christ seemed to have a "special intimate relationship" with God. By performing miracles, He proved that He could do for men what only God supposedly could do.

The fifth impact which Canon Green felt as a basis for Christianity, was the symbol which Christ gave to his followers: the bread which symbolized His death, and the wine which represented His blood as "a new covenant between God and sinful men", the covenant of forgiveness. The story of a divine man suffering for the love of sinful man is unique to Christianity. The final impact is the resurrection. Canon Green concluded. The friends of Jesus believed that He materialized before them. All the writers of the New Testament agree that with the resurrection, Christ was revealed as God.

There is nothing more risky than for a non-Christian to read the New Testament with an open mind and utter an honest prayer to God, asking if it applies to him. The only feasible opposition to the idea that Jesus Christ was God, is the idea that He was a "self-deluded madman". But this is impossible, for how could the Christian Church have developed from the inspiration of a madman?

## CONTEST!

Oh, Christmas is well on its way,  
For all of your presents, you'll pay.  
Chesterfields, however,  
Are worth the endeavor

If you want to win a free carton of Chesterfields, write the best last line to this limerick. All entries must be accompanied by an empty pack of Chesterfields, and addressed to Gwen Davis, Rockefeller Hall. The contest closes Sunday, Dec. 9. The winner will be announced in the next issue of the News.





"Then must you speak of one that lov'd not wisely, but too well; of one not easily jealous, but, being wrought, perplex'd in the extreme; of one whose hand (like the base Indian) threw a pearl away richer than all his tribe . . ." Shakespeare's "Othello", Act V, Scene II; as presented by Bryn Mawr and Haverford.

## LAST NIGHTERS Area Office Opens 'Twelfth Night' Creates A Merry Mood In Fancy

by Barbara Drysdale, '55

It is an unforgettable experience when a company of actors portrays the bawdy humor and infectious merriment of a Shakespearean comedy so naturally that the whole audience feels drawn entirely into the mood. Such an experience was the presentation of Twelfth Night by the Cap and Bells group of St. Joseph's College on November 29. Flanagan Auditorium is small, and though this presented problems in finding adequate staging room, the Cap and Bells used the size to good advantage by narrowing the action down to a small scale, thus delivering every emotional impact and shade of humor directly to the audience.

Rosemary Scott, as Viola, portrayed the difficulties of a girl in the midst of an impossible triangle with deep feeling and understanding, and her Shakespearean delivery made all his poetry delightful. Mary Martini as Olivia, a role difficult to interpret well, did a remarkable portrayal of the woman rejecting life who learns to love again. Thomas Corr's Orsino was an excellent characterization, and the performances of Paul Di Giovanni as Sebastian and Harry Stinger as Antonio were adequate.

The comedians, however, constituted the play's strongest side. John Gallagher as Feste set the quick pace of the comedy with his exaggerated movements and an interpretation of the clown's role in Shakespeare which could only be called brilliant. William Demsey as Malvolio was an excellent foil for the mischievous antics of riotous Sir Toby and Sir Andrew (Francis Roach and Lawrence Esmonde). Patricia Culhane's Maria was a surprisingly modern characterization, a bit too affected to be called good acting.

The production's weakest side was the lack of imagination displayed in the minor roles and bit parts. The attendants and ladies in waiting were particularly lifeless. An actor should be able to characterize even without any speaking lines, for action is, after all, the foundation of drama.

The incidental music composed and directed by David A. Loscalzo, Jr., which set the background of an Elizabethan stage for the production, was very enjoyable.

As a whole, the production overcame slight technical difficulties

## Area Office Opens For Marine Corps

The Marine Corps yesterday opened an area office of officer procurement for women at the Marine recruiting station in the New Custom House at 2nd and Chestnut.

Second Lieut. Jane Pratt is stationed at the Philadelphia office. She will obtain women Marine officer candidates from Pennsylvania, New York City, Maryland, Virginia and New Jersey. Her office assistant is Corporal Bertie Gaston Carr.

### Officers Training

Young women interested in the Marine Corps Women Officers Training Class will be interviewed at the Philadelphia office and Lieut. Pratt will make regular trips to college campuses in the five-state area to discuss the program with students.

Enrollment is open to physically qualified, unmarried women undergraduates and graduates of accredited colleges and universities. College women must be at least 18 years of age at the time of enrollment and not over 25 on July 1 of the year in which commissioned. Maximum age for former and present members of the Marine Corps is 27.

### Summer Courses

Undergraduates accepted for the class will attend two summer training periods of six weeks each at Quantico, Va. After successful completion of the two courses, and upon graduation from college, the women candidates will be appointed second lieutenants in the Marine Corps Reserve. College graduates may complete both courses in one summer.

Lieut. Pratt is a native of Bellefontaine, Ohio, and a graduate of Denison University, Granville, Ohio. She received her commission as a second lieutenant the past September after completing the Women Officers Training Class at Quantico, Va. Lieut. Pratt's brother, also a Marine Corps officer, was killed in action at Guadalcanal in World War II. Her father was a Navy medical officer who was cited in World War I, and she has two uncles who also were Navy medical officers.

and superficial roughnesses to present a careful and humorous interpretation of the comedy in Twelfth Night.

## Art Group Plans Trips To Museums

On Friday, November 30, the art discussion group met in the Common Room of Goodhart. Miss Mary Heuser led the discussion. The group first considered ideas for trips to art galleries and shows, under the supervision of a faculty member of the History of Art department. If there is enough interest in trips to public galleries, perhaps trips to private shows can be arranged. The first trip will be the first Friday after Christmas.

The attention of the group was then turned to a painting by Milton Avery, "The Young Artist". A discussion of the merits and demerits of the painting led to the question of the value of subject matter and the content of a work of art. The problem of whether an artist paints just for himself or not was also brought up. The contemporary artist seemed to be the main interest of the majority of the group. Discussion of the problems of the artist of today and his public directed the thought of the group to the artist of the future and the problems he will have to face.

At the end of the informal meeting, Mr. Janschka announced that beginning January 5, he will give eighteen drawing and painting lessons for anyone interested. He emphasized that he will begin at the beginning for the elementary student.

## New Russian Club To Discuss Plans

The newly-reorganized Russian club of Bryn Mawr and Haverford will have an opening meeting on Monday, December 10, at 8:15 p.m. in the Common Room. A schedule of a movie, a tea with the Princeton Russian club, and a Russian table for meals will be discussed at the meeting, according to its president, Marilyn Reigle, '53. Corina McBee, '53, is the vice-president and Miss deGraff of the Russian department is their faculty adviser.

The college needs suggestions for a new name for the large house on the corner of the Scull property. The Child Study Institute and the Phoebe Anna Thorne School will be located there, and the old name was too confusing. Send your suggestions to Alice Mitchell in Denbigh.

## "The Quiet One" Shows Adjustment Of the Delinquent Child To Society

The Quiet One, the last of a series of four movies presented by the Film Forum, depicts the adjustment of a miserable ten-year-old delinquent.

Donald Peters lived with his grandmother. None of them liked Donald and he caused his grandmother endless worry by sleeping out nights, by stealing, and by not going to school. Beatings were a normal part of his life. With this background, Donald never learned to like people. His subsequently hostile attitude discouraged what love anyone else might have felt for him and gave him a sense of failure. This became so strong and the pressure of school so great that he could not learn to read.

### Slum Life

The film showed shot after shot of slum areas, skillfully photographed so that the audience felt the loneliness of the little boy's life. He tried to "buy" his friends sometimes by taking them to movies or letting them have his candy, but when they left, it only increased his sense of failure. Once he went to visit his mother, which resulted in further rejection. The incessant squalling of his baby half-sister sent him into a rage in which he smeared cold cream over

his reflection in a mirror.

Soon after this incident he was sent to a school for problem children. He was called the "Quiet One" because he never spoke nor laughed; he never received letter from home and he was always by himself. In this school, however, he was not forced to learn to read. He was expected to recognize words, to connect the sound with the sight of them, through long familiarity with them. Even this process was paralyzed by the painful memories which the words evoked. He could not forget his hatred of his grandmother and the life with which she was associated, and his mother's rejection of him.

### Rehabilitation

Donald's rehabilitation began when he finally got up enough courage to light the cigarette of one of the counsellors. This man became Donald's first friend. He began to take part in more of the activities, encouraged by the fact that he was liked, and made a pottery shell for his mother. It was then that the head of the school decided to tell him about his mother: she had disappeared several months before. No one, not even the grandmother, knew where she was.

After this, Donald began to leave his babyhood and approach normal childhood. The transition was difficult, of course. It is not easy, particularly for a ten-year-old, to transplant affections completely in this case from the original home and idealized mother to the counsellor and school-life. Once jealousy caused his former insecurity to flare up again and he tried to escape it by running away. However, by returning, he showed that he was ready to solve the problem of his adjustment—to see his old life as it really was and to live a more constructive new life.

This is what schools similar to the one mentioned here are trying to accomplish. The psychiatrists and social workers who run them are trying to help emotionally maimed children to find more useful lives so that their children in turn will not have to fight so hard for happiness.

### ENGAGEMENT

Caroline Jeanes, '54, to Mark Hollingsworth.

### MARRIAGE

Molly West, ex-'54, to Duncan Ellsworth.

## Academy Offers Graduate Awards

The National Science Foundation authorized by the National Science Foundation Act of 1950 will award predoctoral and postdoctoral graduate fellowships in the biological, engineering, mathematical, medical and physical science, with the intention of promoting the progress of science.

The Foundation requires each applicant for a predoctoral fellowship to take a Fellowship Record Examination, and selection of persons for fellowships will be made solely on the basis of ability. Applications will be evaluated by the National Research Council.

The basic stipends range from \$1400 to \$3000 per year, and appointments are for one year. The final date for receipt of applications for 1952-1953 will be January 7, 1952. Awards will be made about April 1, 1952.

All students who are interested in such fellowships should obtain applications at the offices of the Biology, Geology, Chemistry, Physics, and Mathematics departments or at the office of the Dean of the Graduate School.



# GOOD CASTING OF PRINCIPALS DISTINGUISHES 'OTHELLO' PRODUCTION; ACTORS'

Continued from Page 1

in his mind: "And what's he then that says I play the villain"; and in Act III, the disgusting lie about Cassio's dream.

The most important contribution Tom Anderson made to the role of Cassio was his good looks, which was as Shakespeare intended.

Jack Piotrow's Roderigo was one of the most consistent and thoughtful pieces of acting in the play. He knew what kind of man the author meant him to be. Frequently he seemed more comfortable on the stage than the other actors. George Segal's Brabantio was not consistent; the pathos of Brabantio's position did not come across to the audience enough times, but when it did come, it was genuinely moving as it should have been.

Elbie Kemp showed intelligence behind her interpretation of Desdemona, although Desdemona is not characterized by her intelligence, but rather her sincere emotionality and dignified sweetness. The "willow song" scene was Elsie's best. Emelia was presented by Helen Dobbs also with intelligence; she spoke with an exceptionally clear and melodious voice. Danny Luzzatto was a properly saucy and clinging Bianca, very Elizabethan, and therefore very right, in her attitudes.

The minor roles, including unfortunately Montano and Lodovico

at with the exception of the Duke of Venice, were not well done. The reason why is to some extent a question of talent but by no means entirely. The success of a tiny role lies in entrances, exits, and a total lack of obtrusiveness—quite the opposite of a major role. A bit player must know just as well as everyone else what his relation is to the whole; these bit players did not; somebody should have told them. The musicians played well, looked well, but seemed aware of their own superfluity. The same was true of the clowns. But not understanding the totality of the play's action was not these players' fault. It is part of a more widespread difficulty with this production of Othello which shall become clearer as the other components are discussed.

Part of a director's job—of Mr Thor's job, in this case—is to block, that is, to determine where the actors shall stand while speaking lines. The correct blocking is of the greatest importance in conveying the author's idea, because as soon as an actor stands in the

wrong place to say a line, the real meaning of the line is more or less obscured. Very often in Othello the blocking was awkward, even arbitrary, at other times misleading; occasionally it was painfully wrong. There was a sad dearth of action in the play as a whole. In the first scene where Roderigo and Iago shout to rouse Brabantio, Iago's face stands out in the light. This makes no sense; we know it is night, and Brabantio cannot see who calls him. Iago, whose aim is to promote himself would not dare to risk insulting a Senator if he, Iago, could be recognized. But he cannot, obviously; he is standing under cover of darkness, shouting obscenities, letting poor Roderigo front for him.

In Act II, after the light banter and Cassio and Desdemona draw apart to pantomime an intimate conversation, Iago speaks, evolving his plan. It is therefore Iago who should be standing in the

spotlight, not Cassio and Desdemona, whose action is incidental. Shakespeare wants the attention of the audience fastened upon the workings of Iago's mind. One of the most superb aspects of the play is the insight into the enormous and evil intellect of this villain. What is happening between Othello and Desdemona is only clear in terms of Iago's cool manipulation of their feelings which he is secretly goading into action.

This intention of the author must be made clear, and very often unfortunately the blocking was arranged neither to clarify the meaning nor to increase the ease of the actor. The apron was never used, the steps and platforms were not used enough, and were sometimes negotiated only with difficulty. One of the best bits of blocking came where Othello walked behind the transparent veil of backdrop as Iago spoke the lines beginning "Not poppy nor man-

dragons". There are several other instances of poor blocking: the scene where Othello strikes Desdemona, and at the opening of Act V, the fight between Roderigo and Cassio. But in these scenes, the blocking is not only at fault but also the pacing; the two are intimately inter-connected. It therefore seems advisable to discuss the pacing.

There was no visible factor for the pace of this play; it seemed not to have been planned—it just happened. The first scene of the play was hurried up so much that every fifth word was slurred, and the first vital facts were lost. Iago's entire motivation hangs on those words; the audience must know that Iago hates Othello for making Cassio, not Iago, his lieutenant. This is the prime reason for Iago's hatred—his suspicions of Othello and Emelia are secondary. Having thus set too rapid a

Continued on Page 5, Col. 1

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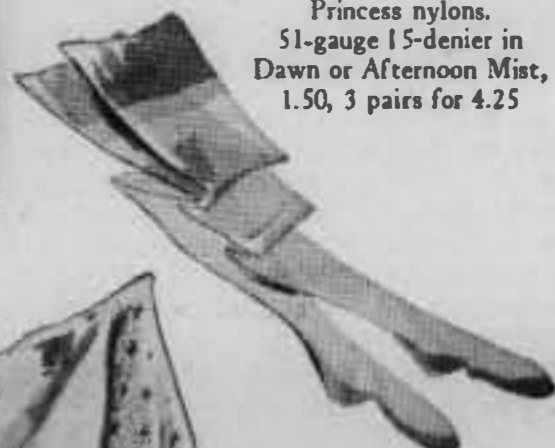


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# RENDERING OF INDIVIDUAL ROLES SHOWS FINE POTENTIALITY

Continued from Page 4

pace at the beginning, it is impossible later on in the scene to speed up where a speed-up is needed. The shouts for Brabantio should have been much louder and faster; Brabantio should appear in haste, and should enter and exit swiftly, conveying a sense of terror, anguish, and urgency that simply was not there. In the next scene there is a brawl, which is supposed to be fairly violent, or there is no meaning to Othello's line silencing them. "Keep up your bright swords, or the dew will rust them". All of the fighting scenes were executed with profound timidity. In the Hedgerow Theatre's Julius Caesar, the fighting is so genuine that the audience is really frightened; there is real fighting, and realism makes the play more powerful than the cleverest artifice. The same would have been true in Othello.

It is not, as was noted before, the fault of the bit players that they did not understand their relation to the whole play. Therefore it is no wonder that they did not make swift entrances and exits. Often, however, the action was slowed almost to a standstill as a messenger sauntered on stage to say "Here is more news" and plodded off into the wings. Othello is a very long play, and if the author's meaning is to be made clear, sufficient time must be spent on the important scenes. It was not. The opening scene has been mentioned. The scene where Iago plants suspicions in Othello's mind is not drawn out enough for the all-important continuity of Iago's thought to be made excruciatingly lucid, as it should be.

The scene of Othello's striking Desdemona was badly blocked, crowded to the stage's right and the blow itself had not nearly the significance that was intended for it. That blow is the deathblow to

Othello's faith in Desdemona. There should have been plenty of room on stage for it, and an infinitely long silent stop in the action after it. There was none; consequently the author's idea was nullified.

The strangling scene was also poorly paced; it should have begun so slowly that Othello felt no need to walk while saying the speech beginning "It is the cause." As soon as Desdemona wakes, the pace must build. She is terrified—it is a hideous nightmare. The interchange of lines between her and Othello must be very swift. He hardly hears her protestations of innocence. As soon as his hands close about her throat, the pace should immediately slow down. Whether one is attempting realism or a purely dramatic effect, it should take a long time for Othello to kill Desdemona—a long time in which the audience sits breathless watching a gradual and horrible change in the facial expression of Othello. There should have been complete silence. As it was, the episode was over to a deafening ruffle of kettle-drums, and very nearly became mere melodrama.

Mention of the kettle-drums brings us to a discussion of the fourth component of this production—the technique of lighting and staging.

It remains something of a mystery to this reviewer why the deep stage of Goodhart was not arranged more like an Elizabethan stage, since the Senate scene and the death scene are so simply set in an inner stage. But it has already been said that the interpretation per se may vary as long as the author's meaning is not interfered with. It is therefore quite possible to produce Othello in non-Shakespearian style. An Elizabethan staging would probably not have had the platforms, and therefore the actors would

not have had difficulties with them. The method of scene-changing, which the lack of an inner stage necessitated, was unsatisfactory. The audience, perceiving dark figures creeping about onstage as the tympani sounded ominously in the distance, were doubtless at first misled into thinking it was part of the plot. In Julius Caesar, the conspirators crept on stage in exactly the same way.

The draping of the backdrop and teasers was beautiful, and the costuming and makeup were as well done as they could be.

The lighting was as well planned as the limitation evidently imposed by the director. The whole play seemed to have happened at night because it was lit that way; this was exceedingly misleading after the playwright would carefully write in a line noting the fact that it was daylight, as at the end of Act II; "By th' mass, 'tis morning!" The stage was lit very nearly the same way as it had been for the rousing of Brabantio in the middle of the night.

It was lit that same way when Act III followed, obviously, judging from Iago's lines, a little later in the same day. More variety in lighting would have aided the audience's imagination and eyesight both. It was extremely unfortunate that on at least two occasions actors entered and started to speak before the spots came on; it was a small thing, but it shattered the spectators' mood, and that is disastrous.

There is essentially a much deeper reason for the breaking of the audience's mood, which luckily occurred far fewer times on Saturday night than on Thursday. Such a break occurs when a member of the cast loses the thread of the story; this does not necessarily involve forgetting a line. It may be mechanical acting re-

sulting from arbitrary blocking, obscured understanding, or over-learning of lines; it shows in an actor's eyes. To break is to lose the author's meaning. It takes a relatively long time before the audience picks up the thread again. A piece of poor blocking, the wrong pacing, a badly spoken line—even a creaking spotlight—can break that thread. It is the test of a great production in that that thread not be broken, but proved stronger than the author thought possible. This brings us to a discussion of the last component of this production—the interpretation.

The above named causes for a break in continuity have one chief source: a lack of understanding of the play. That seems to have been the trouble with this production. The thread of meaning was broken because the actors did not know where to watch it most carefully. That is partly the actor's fault, since he must use his intelligence to interpret his part. If he has not that intelligence, and it is really too much to expect of most amateurs, then it is up to the director to interpret for him. That was not done. The director should know all minor points as well as major ones, so that the careful observer can watch time and time again with increasing pleasure. The director should not only have thought out the play in minute detail many times, but he should also have communicated his thoughts to his cast. He should not only tell them about the play itself but also the best way of interpreting it, in his opinion. He should block, pace and stage it so that what he thinks the author meant is made most clear. Shakespeare is a good dramatist, and therefore Othello came across, insofar as it did, with the aid of fine acting talent, in spite of, and not especially because of its direction.

## Higher Costs of Living Raise Campus Problem

Continued from Page 1

office workers and student help, wages in residence halls, academic buildings and grounds, and social security tax and illness. The deficit was met by drawing from a \$97,000 surplus remaining from the war years. One would think that the same procedure might be followed for the next six years, but this is not the case; one cannot expect a deficit as low as \$6700 every year.

In analyzing the chief sources of income, Miss McBride pointed out that tuition and residence was slightly lower last year because of several empty rooms. The income from the Endowment Fund came at an extraordinarily high percentage because of the care and intelligence with which the Board of Directors has invested the College's money. Fifty percent is now in common stock—slightly more than in the past.

Sixty-two percent of the total budget last year went for salaries, both academic and general. Academic salaries were approximately \$442,000 while the income from tuition was only \$399,000. Miss McBride posed the problem: do we try to cut out departments or some of the activities of the paid people, or should we try to reduce somewhere in the remaining 38% of the budget? Professors' salaries were raised in 1947 for the first time in twenty years, and since the dollar is worth only fifty-three percent of what it was worth in 1939, the College must soon meet the rise in living costs, particularly for professors in the lower brackets.

In the budget estimates for this year, the total income will be approximately \$1,420,000, and the expenditures \$1,508,000 leaving a \$88,000 deficit. This year's tuition equals \$423,000, larger than last year's \$399,000 but several com-

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## Students and Faculty Submit Suggestions To Decrease Rather Than Raise Expenses

Continued from Page 5

mitments in various departments must be fulfilled to take care of the increased number of students. The income from residence fees will also be higher but there is no saving here either, since expenditures must also be increased.

The income from the endowment fund at 4.5% is estimated at \$424,000. This is the minimum figure and more interest is expected. Professors' salaries amount to more and the cost of the halls is \$21,000 over last year's. Even though the \$88,000 deficit will probably be reduced, next year presents considerable problems to the College. If the costs remain high, salaries must be increased.

Suggestions were made by the students concerning ways to reduce costs and the deficit. If students provide their own linen and blankets, about \$6000 a year can be saved. Greater efficiency in heating may be possible, perhaps through weather-stripping windows in the older halls. The dining room service could be omitted, but the plan whereby each maid has several duties—pantry, dining-room, and cleaning—is run so efficiently that it costs us very little more than "self-service" colleges.

The initial cost of a change in service would make it less economical than the present arrangement. A new type of fund-raising can be begun. In profiting by systems of annual giving, we lag far behind men's colleges.

A final alternative is that a new increase in tuition be made. Bryn Mawr's tuition is the second lowest in the group of the big seven women's colleges. We must consider our tuition in relation to out-of-state charges for state universities. The question, "How much should the tuition be raised?" is important. About \$60,000 more would be added to the total income if each student were asked for \$100 more, but scholarships would have to be raised accordingly, and even this additional sum would not meet the \$88,000 deficit. It is impossible to calculate how many students would be prevented from coming to Bryn Mawr by an increased tuition fee.

The problem of costs and fees was not solved at this meeting; but the discussion was a step in the right direction. Students were given a chance to see how a college must meet the financial problems raised by the higher cost of living in the modern inflation.

## Democracy Deals with Three Elements—Individuals, Societies, the State; These Must Be Reconciled With the Principles Of Equality and Freedom

Continued from Page 1

depends on the division of labor in social classes. In this belief that the social status was a direct result of and compatible with liberty lie the differences with the idea of the French Revolution.

The myth on which the French Revolution was founded was the freedom from feudalism in 1789. It amounted to the Frenchman's loyalty being shifted from subjection to the King to subjection to the nation. No religious pacts existed after Louis XIV, therefore the average Frenchman did not connect religion with the revolution.

Before the Revolution the Frenchman was a member of a group which decided his "liberties," and determined his social status. Following the Revolution, the concept of equal national citizenship was created and a sovereign national state controlling every other social organization. Qualified persons could attain any position and they were striving for one status, citizenship in the national state. The main difference here is clear. The French feared any community within the state and not only abolished religious communities but enforced absolute individualism.

Rousseau, in contrast to Locke, wrote a generation before the Revolution, the general truth of its attack on the status system and its glorification of citizenship: first, the individual is not a social or moral being at all until he is a citizen; secondly, the individual surrenders all to the general will of the state or is "forced to be free"; lastly, there were no private associations of citizens for they create factions detrimental to the common good. Religion was the state's. The two contrasting ideals render one government monopolized by the ruling class and the other is radical democracy forcing men to be free.

Dr Sabine asked how two movements can be so basically similar and yet so contrasted. The problem contains three elements: individual, societies and associations, and the state. All three must enter into any theory of democracy and the concluding step is to determine what light they throw on liberty and equality. In a society in which no collective bodies existed except the state, would patriotism be the motivating force? In the absolute individual societies, society becomes a demoralized rabble. Individuals must then be ruled by force and never become devoted to their government. Therefore, that liberty is not an attribute for one person but the property of all society and its groups was one conclusion drawn.

Every man lives in a set of complicated individual associations. Even today we have minority groups which are needy and not served. One topic of discussion that is always presented is the American Negro, and Dr. Sabine considers the cause to be the resentment aroused by a position incompatible with self-respect.

Both traditions emphasize two aspects of a single underlying purpose: democracy is a vast experiment in human relations, and a society may be created in which there is no incompatibility between the personal wish and the demands society makes. Society must protect free thinking minorities. It must think of the incoming people as correlativ to their societies. This society had to envisage a kind of relationship which implied subordination, but did not destroy self-respect. These ideals, supplementing each other in this fashion, can be called liberty and equality.

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